

# ART INSTRUCTION



Drawing

Painting

Illustration

Advertising Art

Design



JUNE

1937

number 2

A Monthly Magazine  
of Practical Instruction  
for Artists and Students



*Illustration by Kent for "Merry Wives of Windsor."  
This cut is one-half the size of the  
illustration in SHAKESPEARE*

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Egmont Arens, Industrial Designer  
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### **Art School Director:**

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Martha W. Coulling, Head Dept. Fine and Applied Arts, Farmville, Va.

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### **Publishing Company:**

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## Important Notice to SUBSCRIBERS

Subscribers may be surprised to find this number of ART INSTRUCTION labelled JUNE. We hasten to explain that this means nothing so far as subscribers are concerned. We are not skipping a number. (This is Number 2 of Volume 1.) Each subscriber will, of course, get his full twelve numbers. Subscriptions which began with the April number will expire with the April, 1938, number instead of March, 1938.

This change is made for the advantage of art supply dealers and bookstores who are selling single copies of ART INSTRUCTION. If the number, which comes off the press May 15th, is called the MAY number, the dealer feels that this issue is only fresh for two weeks. From his point of view—any magazine is stale at the beginning of the following month. By calling this the JUNE number, the dealer has six weeks to dispose of his copies while they are still freshly dated.

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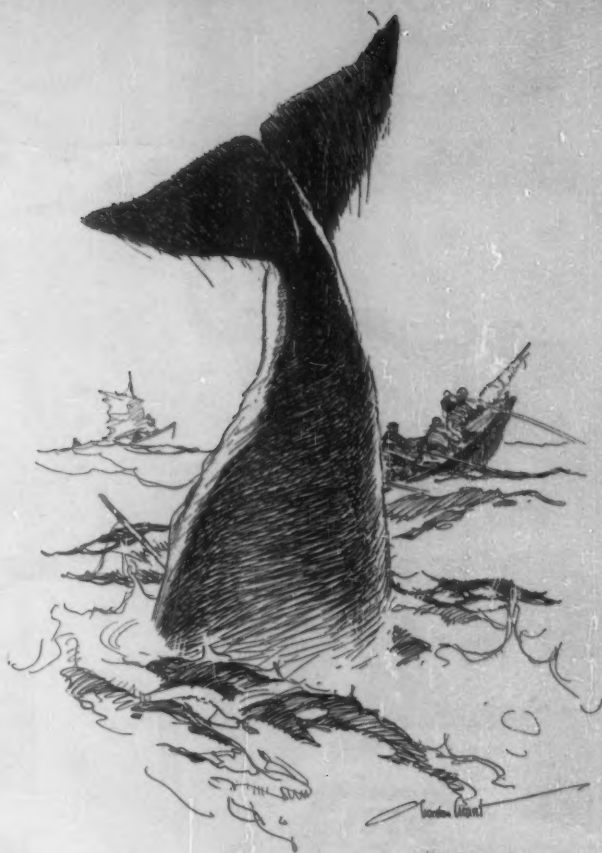
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## In JULY

We're going down to the sea in ships, in ships drawn and painted by an artist who is as much at home at the helm of a square-rigger as standing before an easel.

**GORDON GRANT** of course

A leading article on this famous painter of the sea will set the pace for a stimulating outdoor sketching number.

and

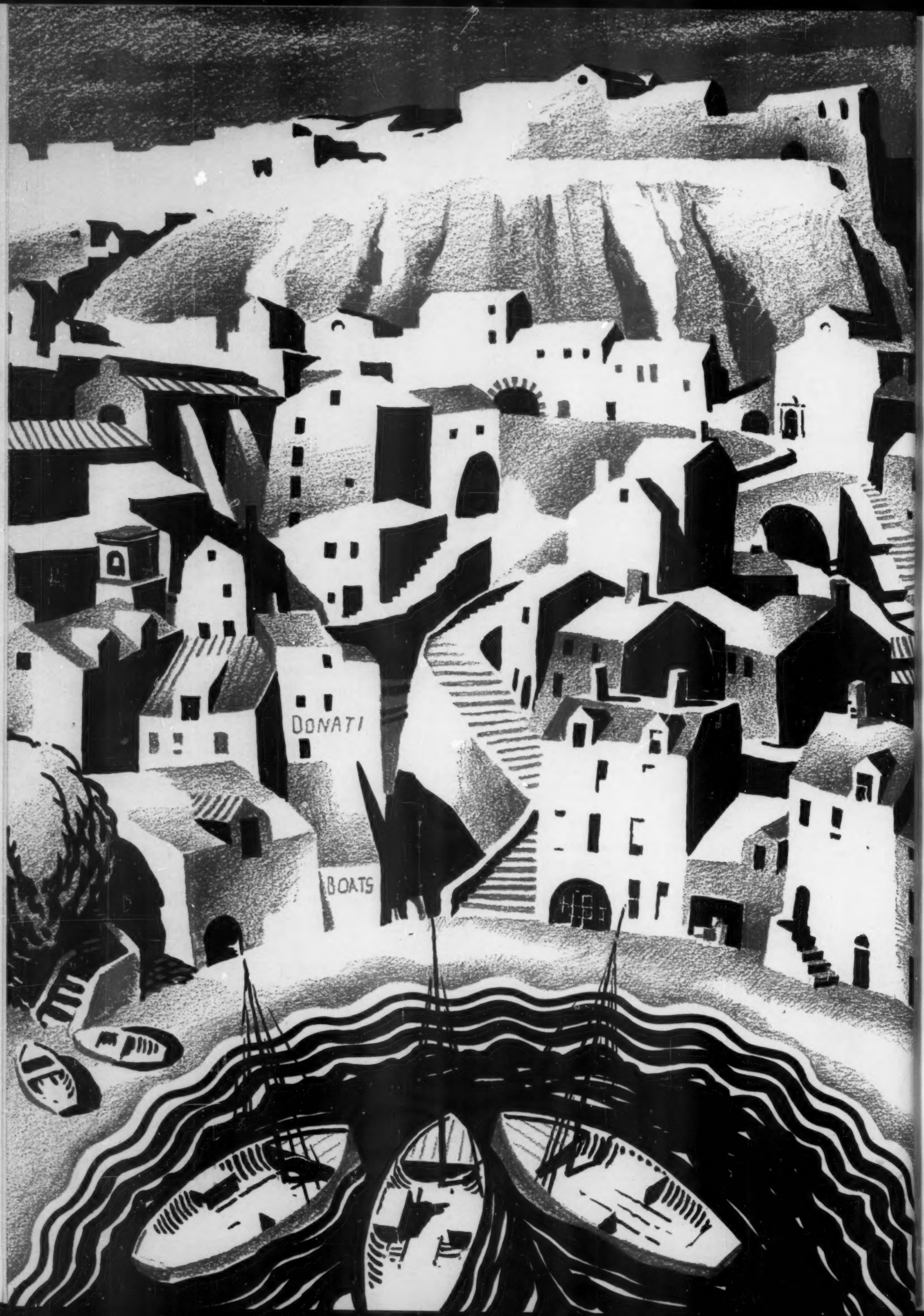
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many other articles and drawings by a variety of well-known artists.







## Leonardo Applies for a Job

### An Editorial

In 1482 Leonardo da Vinci, then thirty years of age, resolved to try his fortunes at the court of Lodovico Sforza in Milan and sat him down to pen a letter of application. Here it is:

"Having, most Illustrious Lord, seen and duly considered the experiments of all those who repute themselves masters in the art of inventing instruments of war, and having found that their instruments differ in no way from such as are in common use, I will endeavor to make known to your Excellency certain secrets of my own; as enumerated:

"1. I have a way of constructing very light bridges, most easy to carry, by which the enemy may be pursued and put to flight.

"2. In case of investing a place I know how to remove the water from ditches and to make the various scaling ladders and other such instruments.

"3. Item: If, on account of the height or strength of position, the place cannot be bombarded, I have a way for ruining every fortress which is not on stone foundations.

"4. I can also make a kind of cannon, easy and convenient to transport, that will discharge inflammable matters, causing great injury to the enemy and also great terror from the smoke."

Items 5, 6, 7, 8 and 9, which we must omit for lack of space, refer to military and naval tactics, and guarantee that "according as the case may be, I can contrive endless means of offense."

"10. In time of peace, I believe I can equal any one in architecture and in constructing buildings, public or private, and in conducting water from one place to another. Then I can execute sculpture, whether in marble, bronze, or terra cotta; also in painting I can do as much as any other, be he who he may. Further, I could engage to execute the bronze horse in lasting memory of your father and if any of the above-mentioned things should appear impossible and impractical to you, I offer to make trial of them in your park, or in any other place that may please your Excellency, to whom I commend myself in utmost humility."

An astonishing letter to come from the hand that painted "The Last Supper": nine paragraphs heralding his genius as an engineer, a brief mention of his art talents in the tenth! One is tempted to assume that engineering came first with Leonardo. The reference to his brush seems almost incidental, the proposal regarding the bronze horse an afterthought.

In spite of such an inference we believe that Leonardo applied for that post because he wanted the opportunity it offered to paint murals and execute the equestrian statue of Lodovico's father. To explain the apparent paradox of the letter we need only say that its writer knew how to apply for a job. Contemporary artists can profit by using Leonardo's tactics in approaching clients and employers. Let us examine his technic point by point.

**First:** Leonardo was an all-round man. His mind and talents were not content to fasten themselves upon one specialty to the exclusion of others. He was a rare combination of sensitive artist and practical man. Thus he qualified for the coveted post with Sforza, a position demanding a versatile type of genius. There are such situations today. During the past depression many a first-class specialist had to step aside for the artist who could apply himself to a variety of tasks.

**Second:** Leonardo studied his client before he made his presentation. He familiarized himself with the Duke's situation, ascertained his immediate needs and learned the exact nature of the work to be done. In his application he covered those points first and demonstrated his ability to serve where service was most demanded.

**Third:** Leonardo had tact, and used it. He knew better than to rush up to the Duke clad in painter's smock and waving a paint brush when his prospective patron's thoughts were principally on cannon and scaling ladders.

**Fourth:** Leonardo approached his client with ideas, not merely services. Then, as now, ideas had real cash value. The person who can devise, invent and create, usually need not be unemployed for long, even during a depression.

#### FRONTISPIECE

India Ink and Sepia Pencil Drawing by Ernest W. Watson — See page 24 for comment.



# The Spirit of Artistic Appeal

BY George Elmer Browne, N. A.

*George Elmer Browne is one of a group of artists who have maintained the traditions of American Painting through many years of consistently sane and virile work. His influence upon our national art has been great, not only through his pictures but through his teaching in summer classes, now in Provincetown, now in Europe. This summer he plans to re-open his Provincetown studio.*

THE real artist is one who thinks. The serious student is one who thinks and tries to understand. One should be a master of his craft, and have a real foundation in the art of drawing and knowledge of color. Although he may not possess the endowment of creative genius, he should give thoughtful study to the work of those artists who are fortunately gifted, and strive to emulate them.

While this message may apply most pertinently to those who have a foundation in the essentials of good drawing and painting, and training in the fundamental principles of pictorial composition, beginners in the art of painting may profit by it. The matters outlined here are those elements in pictorial design which deal principally with that subtle quality which lifts a work of art above the commonplace.

The old adage that "artists are born and not made" holds good in most instances, but I have found it possible to so cultivate the mental vision of the student of painting that his eyes are opened to those mysterious realms that exist in a work of art, that cause the observer to become conscious of a spiritual response beyond the mere interest in the technical qualities of craftsmanship of the work.

Oftentimes one finds in an exhibition of paintings a picture that technically seems to be the work of incompetence, but which contains something that demands and holds attention. The answer to this is that the artist who produced the work is more of a thinker than a painter. In other words, he happens to be one who is possessed of the art of appeal, but lacks technical training. Let us say he had within him the spark of genius but lacked artistic knowledge; that he had something to say but was not adept in his method of rendering.

Now, had this artist devoted hours of study to the art of drawing and painting, and become master of his craft, think what he could have produced! He really had something to say, but his method of saying it was faulty. He lacked knowledge, he lacked style, he lacked personality in craftsmanship, but still he was a great artist. If not so, then why was his work attractive to you? What a pity that he had neglected the rudimentary principles of design, what a golden opportunity he had missed, for he had art in his soul, but he was a fumbler.

Let us suppose on the other hand that he was a skilled painter and a faultless draughtsman. Let us further suppose that he knew composition, and that in the rendition of his picture he had coupled his spiritual thinking capacity. The result naturally would be a great work of art, and not just a fine bit of painting which leaves one cold.

There are thousands upon thousands of paintings turned out from the world's studios which find places on the walls of exhibition galleries that possess skill and good rendering but lack spirit. Many of these paintings are beautifully done and are fascinating to the student of technique, but that is about all.

There are also thousands of paintings turned out every year that are simply commonplace. They have a something, certainly, that for the moment attracts the jury, but the effect is not deep or lasting, and although they may have been passed upon favorably and hung in the exhibition, they nevertheless become lost in oblivion. They do nothing to enhance the exhibition, and most certainly they do not bring much, if any, credit to the painter.

Let us not confuse emotional significance with subject matter. A story-telling picture may arouse sentiment and attract attention, but if the message is obvious it is not at all in the same category as is this subtle charm which is the gift of the artist who thinks.

In these days of conflict, one sometimes wonders if beauty has been banished from the world; if man's love for the finer things of life is henceforth to be denied him, and beauty of form and color replaced with the ugly and the obscene. If this is to be the height of ambitious endeavor, then this article will have been written in vain. Let us believe, rather, that Aphrodite still reigns supreme, and that art will still be the everlasting goal of the seeker after truth.

How shall we find that hidden something that lifts the work of the painter out of the ordinary? Let us start with our sketches. We have made a number of them, we will say: perhaps studies of a cluster of fishing boats against a turquoise sea—notes of color that give us the hint of men aboard, at work, not carefully worked out in tinted detail, but suggestions of the color notes before us, tangled fish nets, dories, bits of weather-worn sails, men with blue or red



shirts—all, in fact, that goes to make up an arrangement that smacks of the life of the sea.

Now, with our color sketches, let us make a few studies of detail, in pencil or charcoal, or even in paint if we wish. Just a few facts well worked out, that we may consult from time to time, to sort of check up on. Then when we return to our studio, we get out our canvas, place our sketches before us, get out our paint and brushes; in fact we set the stage, are all ready to begin what should be our finest effort in the art of picture making.

But wait—How about our motive? We have our sketches before us; we have a new canvas on the easel. What now must we do?—Simply sit down and, with all our material at hand, start thinking. Are we to be content with a larger rendering of our sketch? Oh, no. We must think beyond the sketch—think of the sea, of the life of the fishermen, the grime of the decks, the tangled sails, the ropes, the old salt barrels, the slime of wet decks, the dead fish, the smell from the bilge, the knocking together of small boats in the ever-moving tide, and the ever-changing variety of sunlight and fleeting shadow.

In fact we are not to be so much concerned with just what was before us literally. We must consider what goes on among that glorious, colorful cluster of fishing boats. When our picture is finished, it must not simply be a cold portrayal like a tinted photograph—it must contain something far deeper than that. It must make the observer feel conscious that here indeed is the drama or poetry of the sea, of what the fishermen who are the actors in the scene have to endure.

Begin your composition; lay out your plan; grab what you can from your color notes; dig down into your imagination; let every brush stroke, every tone, every suggestion of life aboard those boats, produce a thrill within you as you render it all on your canvas. Remember, you are not simply seeking a picture of a bunch of boats—you are endeavoring to bring home to the observer of your picture the thought of the sea and all that it means.

Perhaps you can best accomplish this result by adhering to the color harmonies of the scene—for after all, what is nature but color? Music is color and is held in the same relation to painting. Why not think of music as you paint? Think of drama, of beauty, of toil. Forget the fact, and look behind the scene. Think what caused the grime, the shining decks, the tanned skin of the fisherman, the bobbing boats. Make your fishermen live and suggest their movements, enveloping them in the atmosphere and making their toil and their life, your life, while you give to your audience the precious thing that is going to impress them, not as a pretty picture of a lot of



*Abandoned*

*Collection of Metropolitan Museum of Art, New York*

*George Elmer Browne, N. A.*

boats, but as a symphony of the sea.

Your comment will probably be, "easier said than done," and perhaps you are right. Possibly you are content to let the other fellow achieve the victory, while you go on just letting realistic copying of nature suffice. Of course, if that is your attitude you will keep on painting commonplace things. You may crash the exhibition gate, at that, but why not try to be different; why not try to see the other dimension, and add to your ability to paint by seeking to make your work have a more cultural appeal? Perhaps it isn't as difficult as you fear.

Suppose that you have arranged your composition so that it is artistically correct and pleasing but lacks that appeal that really draws attention and makes a work stand out from the others. Isn't it worth while to try at least? You might be agreeably surprised at the result.

Look your canvas over carefully. Have you concentrated in the design that special theme with which you wish to impress your audience? Do the lines of your composition lead to the predominating motive of its creation, or have you cluttered the design with a lot of unnecessary and over-detailed objects? While they might happen to exist, they have no real reason in bringing out the real feature of the picture. They really tend to detract from it, and confuse the beholder. Have you studied the orchestration of your composition? Remember, color is silent music, and must be arranged as such. Does your design contain a base note of simplicity that supports the livelier area of the picture? Have you brought out the theme, or have you lost it by paying too much attention to detail? Study your work carefully, and discover wherein it can be simplified. You will be well satis-

fied with the result if you follow these few suggestions.

How would this idea apply to the painting of a portrait? The answer is simple. A portrait can never be just a picture of some one. It has to be not only a good likeness; it has to have personality as well. In other words, it should be a speaking likeness, and not simply a mask. A photograph may often look like the person but it is a mechanical affair after all. A lens stops at the surface and does not penetrate the mind of the person being photographed. This is the reason why a painted portrait by a skilled artist is so much finer.

The serious portrait painter does not start to paint the moment he receives his commission. He gets to know the person whose portrait he is to place on canvas. He studies the character of his sitter and talks with him or with her, studying all angles of his personality. He gets to know him; he becomes almost a mind reader, so that when he is at work on the painting he is not constantly thinking of the mere technique or the color. He is sure of his craftsmanship, and so is always thinking of what sort of a person he is painting. He converses with him while he paints,

noting the ever-changing expression on the face of his subject, the passing moods, the smiles and sober moments, and these impressions he tries to bring out in the portrait. As he works he becomes a dual personality, a painter and a thinker. He is not bothered with how he paints because he knows his craft. But he is concerned with whom he is painting, so that the finished product will be a living likeness and not just clever brushwork.

It is the same with figure composition. There must be one central idea to bring out, and the design must be so arranged that the observer will at once grasp the real objective. One or possibly two of the figures in the composition will have to hold the interest. Any other figures introduced are but subservient to the real actors. There can be but one star holding the center of the stage.

If the subject is a woodland scene, it is not sufficient to paint a picture of a forest of trees. There must be depth; there must be season; there must be mystery. This can only be done if the artist uses his imagination and uses it with understanding. Perhaps the play of light will blur the detail, and so perhaps

(Continued on page 32)



## The Path of the Moon

by George Elmer Browne

Collection of Metropolitan Museum of Art, New York

★

Browne's paintings are to be seen in most of the big museum collections in the country. He has won so many prizes and honors that an account of them would fill one of our pages.

Writing of Browne's work in a recent exhibition in New York, Royal Cortissoz, Art Critic on the New York Herald Tribune, said, "Simplicity is the first and most conspicuous resource possessed by George Elmer Browne. He sees his subject in a massy way. Seeing his theme largely, he attacks it with appropriate boldness, drawing broadly, handling color and atmosphere with less solicitude for the nuance than for a robust, narrative style. The result is a handsome type of picture, marked by distinctive vitality."

★



# HOW TO DRAW THE HEAD

by E. Grace Hanks

*This is the second of a series of articles using the Basic Head Form as a principle of head construction developed by the author during several years' teaching at Pratt Institute. It has never before been published and the editors are happy in offering such instruction to a host of students who are unable to study in person with this gifted artist and teacher.*

Copyrighted 1937 by E. Grace Hanks

THE freedom to draw the head convincingly from imagination or memory is only possible for one who has a thorough knowledge of its proportions. Drawing from the model is less of an immediate tax on the artist's mental equipment; but, for first-class results, just as much understanding of proportion is needed as for imaginative work.

The *Basic Head Form* contains these fundamental proportions. This lesson will give the student a chance to learn and practice proportion. If he is patient at the outset and so gets a good start, he will soon realize that he is gaining an ability to draw any type he wishes. This will bring a confidence and freedom that he would not previously have thought possible.

In the first lesson the *Basic Head Form* showed the student the head as a whole. We gave the basic structure of two types of heads: one, with a cone attached to the sphere, produced the small pointed-chinned type of individual; the other, with a cylinder attached to the sphere, the square-jawed, wide-chinned type.

Now, in this second lesson, we are going to use a third type of jaw form. This is a combination of the cone and the cylinder. It is a splendid basis for all types, because it represents the average proportion. From it can be developed any variation, from common-place to extreme, of every race and character.

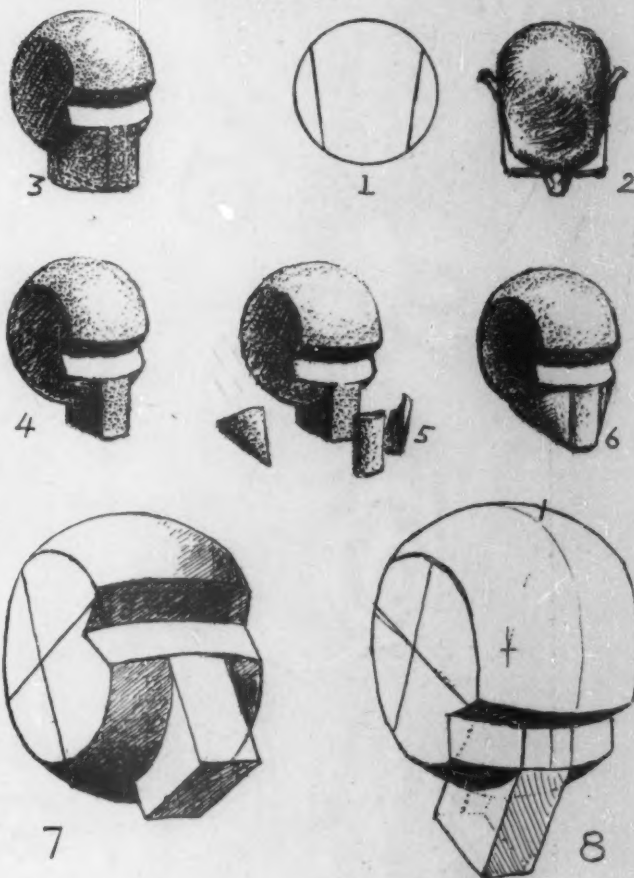
The construction of this third type of jaw is shown in the small explanatory illustrations on this page (and also in the photographs on the page following). But before examining the steps in its construction, look at the drawing of the top of a head (fig. 2) in the cut on this page. Note that the flattened sides of the head are closer together at the temples than at the back. You can verify this on your own head. The diagram next to this drawing (fig. 1) shows the exact placing of these flat side-planes. They play a very important part in head construction. Turn to the practice charts on page (27) to see the profile views of these planes correctly placed.

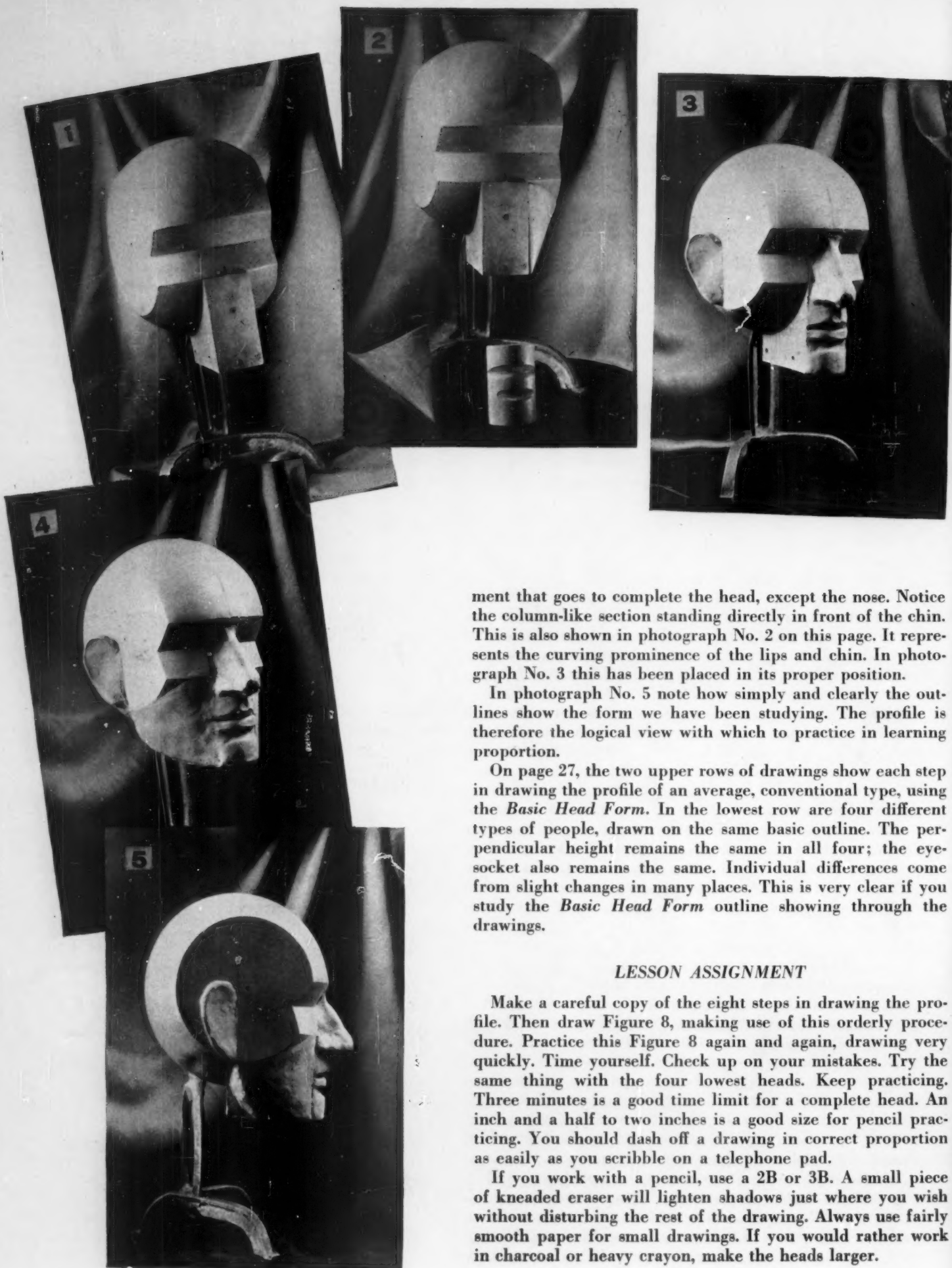
To return to our third type of jaw. It is very easy to understand because it is a combination of the two previous types, the cone and the cylinder. (Please refer to the first article in the April number.) The cone is split and separated. Then both halves are attached to the sides of the chin section as illustrated (fig. 6). The chin section is the central portion of the cylinder shown appended to the sphere in fig. 3 on this page. The dotted line indicates the way the cylinder is cut and fig. 4 shows the chin section which

results when the outer curved portions of the original cylinder have been removed. In profile view it has the rectilinear outline of the cylinder (see No. 4 in the practice chart, page 27). The conical sections which are next added, stand for the slope of the cheeks. These are shown in figures 5 and 6 on this page, also photograph No. 2 on the next page.

All this gives the student an understanding of the mass of this third jaw form. Now that he has gained the sense of this form as a whole, he is ready to proceed with the detailed study of proportion. This means, first of all, seeing the outline in a simple way, as it is shown in No. 4 of the practice chart on page (27). Now look at figures 7 and 8 on this page. Here you can see this stage of construction in two views: one with the head tipped up and one with the head tipped down. This indicates the usefulness of this construction in fore-shortening. A subsequent lesson will deal with this subject.

Figure 5 in the group on this page shows every ele-





ment that goes to complete the head, except the nose. Notice the column-like section standing directly in front of the chin. This is also shown in photograph No. 2 on this page. It represents the curving prominence of the lips and chin. In photograph No. 3 this has been placed in its proper position.

In photograph No. 5 note how simply and clearly the outlines show the form we have been studying. The profile is therefore the logical view with which to practice in learning proportion.

On page 27, the two upper rows of drawings show each step in drawing the profile of an average, conventional type, using the *Basic Head Form*. In the lowest row are four different types of people, drawn on the same basic outline. The perpendicular height remains the same in all four; the eye-socket also remains the same. Individual differences come from slight changes in many places. This is very clear if you study the *Basic Head Form* outline showing through the drawings.

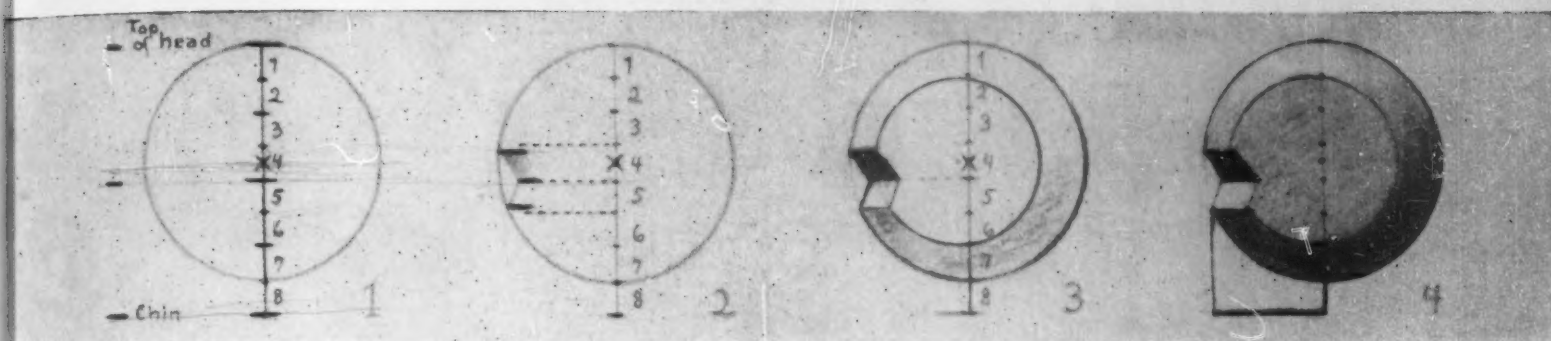
#### LESSON ASSIGNMENT

Make a careful copy of the eight steps in drawing the profile. Then draw Figure 8, making use of this orderly procedure. Practice this Figure 8 again and again, drawing very quickly. Time yourself. Check up on your mistakes. Try the same thing with the four lowest heads. Keep practicing. Three minutes is a good time limit for a complete head. An inch and a half to two inches is a good size for pencil practicing. You should dash off a drawing in correct proportion as easily as you scribble on a telephone pad.

If you work with a pencil, use a 2B or 3B. A small piece of kneaded eraser will lighten shadows just where you wish without disturbing the rest of the drawing. Always use fairly smooth paper for small drawings. If you would rather work in charcoal or heavy crayon, make the heads larger.



## PRACTICE CHART

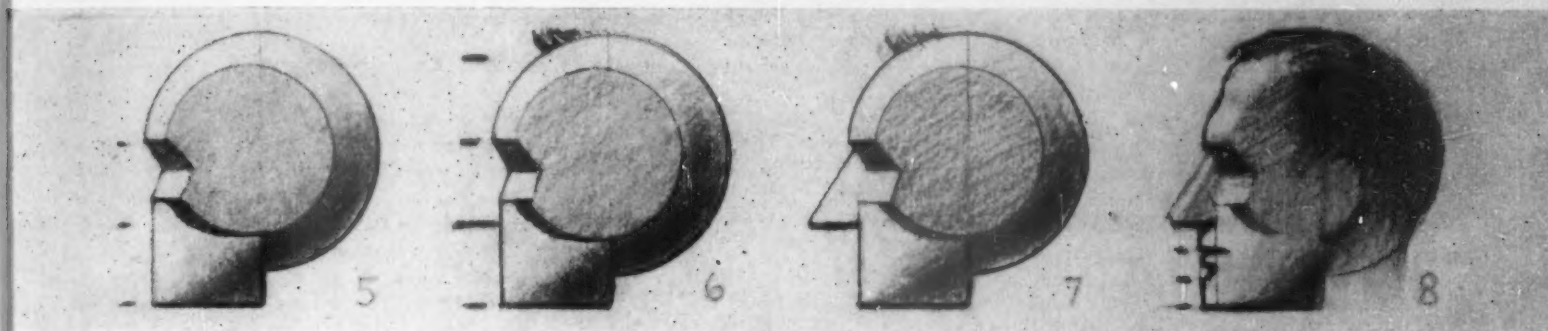


Divide a line representing the upright axis of the head in half. Continue dividing into quarters and eighths. Enclose the upper seven of these parts or units in a circle, which indicates the spherical portion of the head.

The entire eye socket occupies a little less than 2 units. Its center is placed exactly half way between the top of the head and the bottom of the chin, and thus is on a line with the division between the 4th and 5th units.

Draw the small circle, which represents the flattened side of the head, with its center placed  $\frac{1}{4}$  of a unit nearer the eye socket than the center of the large circle. (The exact perpendicular measurement of each half of the eye socket is  $\frac{3}{8}$  of a unit.)

Be sure the lower edge of eye socket is correct, then drop a vertical line from it at the front, meeting at a right angle, the line under the chin which extends forward from the axis. This encloses the jaw section. Shade the sphere.



Erase outline of sphere at lower front, so solidity of jaw can be suggested with shading. Be sure to keep shadow under cheek-bone corner. Divide distance between eyebrow and chin in half.

Continue by using this same proportional division to indicate height above eyebrow to top of forehead at hair line. We now have the rule for the **DIVISIONS OF THE FACE**: From the hair line at forehead to the eyebrow, from the eyebrow to the nostril, and from the nostril to the chin are all equal distances.

Height of the bridge of the nose is gotten by first measuring out horizontally from nostril at corner,  $1\frac{1}{2}$  units. Run a diagonal line up from this point towards upper plane of eye socket to a point on it a little below the eyebrow.

In the conventional ideal head the front edge of the lips and chin is  $\frac{1}{2}$  unit forward from the basic front chin line already established. Place this 2nd line and divide into 3 parts. The 1st division comes a fraction above the opening of the lips, and the 2nd division is exactly at the top of the chin.



### THE TWO IMPORTANT RULES OF PROPORTION

The **WHOLE HEAD** is divided in half at the eye socket center. The **FACE** is divided into thirds: hair line to eyebrow, eyebrow to nostril, nostril to chin. See Figs. 2 and 6.

# your friend the Engraver



S. N. Randall  
of Phoenix Engraving Co.

gives practical pointers on drawing for reproduction and demonstrates how co-operation of photo-engraver and artist leads to economy and better handling of the job.

**S**OMETIMES we hear the questions, "Why should the artist bother himself about photo-engraving? Is it not the business of the engraver to take whatever drawings the artist hands him and reproduce them?" These questions are frequently asked by students and inexperienced artists. The answer is that an engraver can, in fact, reproduce anything today which is drawn or painted upon a piece of paper by any means whatsoever, but it is a fact that an illustration intended for a definite purpose ought to be made with some knowledge of reproduction possibilities, the limitations of the printing press, and the particular kind of paper upon which the job is to be run. If you are making a wash drawing for one of the high-class magazines which is printed on a fine quality of paper you will want to handle your technique somewhat differently than if the job were to be printed in a low-priced magazine on a very cheap paper and printed upon a rapid press.

If you know a few important things about engraving you will certainly vary the nature of your work so as to produce the best possible results and at the same time keep down the cost of reproduction.

Right at the beginning let us talk about the zinc etching, because that is the cheapest kind of reproduction. There is not room on these pages to demonstrate the steps through which the plate passes in the photo-engraving shop. Any student who would like to understand the processes should consult some of the good books on the subject\*. We will merely say that the zinc etching is a zinc plate mounted type-high upon a wooden block. Its surface has been so processed in a photo-mechanical way as to etch away the background spaces of a drawing or design leaving the lines and masses which are to be printed, standing in relief, that is, the original surface of the metal. The main difference between the metal plate and the woodcut or linoleum-cut is that the metal is etched by a

photo-mechanical process whereas the wood is engraved by hand. It is well to keep this similarity of the metal plate and woodcut in mind because it will help you to understand the limitations of the zinc etching. Remember that the zinc etching can only print solid black masses, lines and dots. Any drawings which you send to the engraver must be done with some black medium; ink or black pencil or crayon. A wash drawing with its gradations of gray brush work cannot be reproduced by this means. Such a drawing requires a half-tone plate. We will discuss half-tones in a subsequent issue.

What kind of drawings can be reproduced by zinc etching? On the opposite page is a collection of cuts which will answer our question. Figure 1 is a simple brush and pen drawing done with India ink. All types of pen and ink drawing of course are suitable for zinc etching. The stunning drawing of the hotel (Figure 2) really comes in this category, except that the artist has secured the effect of gray half-tones by a skillful use of cross-hatched black lines drawn with the ruling pen. Look at this drawing through a magnifying glass and see how cleverly the different tones have been built up. This drawing was made many times larger than the reproduction: it would be impossible to achieve such a result otherwise. It is very difficult to get fine tones of this description because the lines must be spaced evenly and must be of exactly uniform thickness. Less skillful artists might have found it necessary to use wash technique to produce a similar tonal effect. That would have meant a far more costly engraving bill for the advertiser.

Figure 3 represents dry brush technique. In this method of handling, the brush sometimes is made to set down solid black areas and lines and in other parts of the drawing it is dragged over the paper when it is almost free from ink, giving a broken texture. Naturally, rough paper gives better results than smooth. Dry brush is used a great deal in illustration work. Figures 4, 5 and 6 illustrate the possibility of a variety of effects through the use of different papers. These drawings were made with a black crayon of some kind (there are

several good makes of carbon pencils and crayons on the market). Note how successfully the half-tones are suggested in Figure 4. The artist gives considerable pressure to his pencil for the blacks and the dark grays; for lighter tones, less pressure. Figure 5 shows a drawing done on an eggshell surface. Through the enlarging glass you will note the whorls which identify this kind of a board. The original drawing for this cut was not much larger. If the artist wishes to get a finer technique on this kind of board his drawing should be made very large so that the coarse-grained effect of the original will be refined in the reduction. The interesting head (Figure 7) also shows the use of this eggshell board but it combines a rather fine pen line technique on the face, with the crayon technique of the turban. To accomplish an effect like this the artist often pastes a smooth piece of paper over the parts which he wishes to render in fine line since it is impossible to do fine line work on eggshell.

Figure 6 shows a black crayon or carbon pencil drawing on charcoal paper, the ribs of which are clearly seen in the cut. Figure 8 is an example of spatter. Spatter work is done by dragging a stiff brush charged with ink over a piece of window screen held close to the drawing. Or the brush may be drawn across a stick which will flick the ink onto the drawing. With a little practice one can secure very interesting effects this way. Figure 9 shows what can be done with a soft graphite pencil on a fairly smooth paper. Good black pencil lines drawn with decision come out pretty well on a line cut as shown in this example. A gray line done with a hard pencil is not suitable for reproduction by zinc etching.

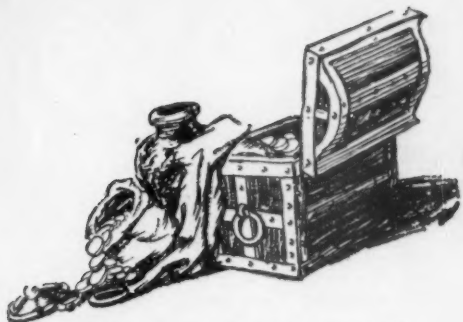
Now the principal thing that I am trying to say in this article is that every dot, line, and mass of your drawing must be definitely solid black for a zinc etching. If any gray tones appear they will either be automatically dropped out by the camera during the process or they might come out solid black. It is certain that they will not look like the original gray tones of the drawing.

We have stated two or three times that  
(Continued on page 35)

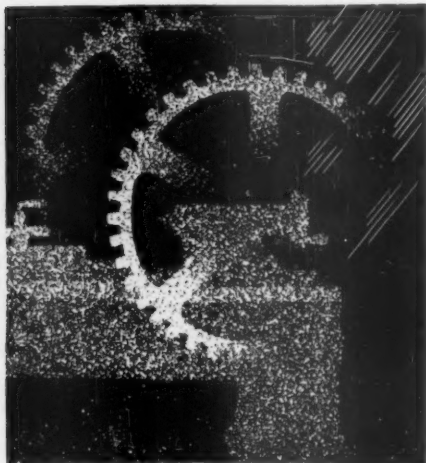
*Practical Photo-engraving*, by H. A. Groesbeck. Harper, New York, 1930 (in the form of letters from a photo-engraver to his son).

*Photo-engraving Printer*, by H. S. Horgan. American Photographic Publishing Co., Boston, 1920.





3. From an advertisement of  
ADVENTURE



8. Fragment from an advertisement  
by the Cleveland Trust Company



7. From an advertise-  
ment of "Between White  
and Red," Scribner's



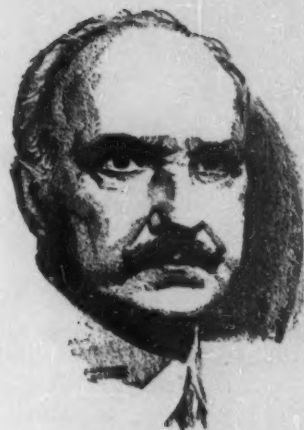
9. Pencil Drawing



2. Pen and ink illustration of the Mark  
Hopkins Hotel, San Francisco, by E.  
Melbourne Brindle, Bowman Deuts  
Cummings, Inc., Agency



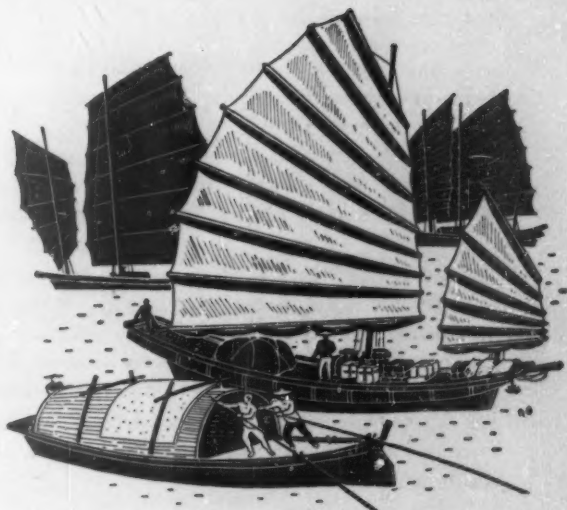
6. Fragment of a drawing by Norval Gill



4. From an advertisement  
of "The Last Puritan," by  
George Santayana,  
Scribner's



5. Drawing by Rosalie Slocum  
from "Another Here and Now  
Story Book," Dutton



1. From an advertisement of DOLLAR  
STEAMSHIP LINES

# ★ PAY DIRT ★

*Rich gold-bearing ore is discovered by Ernest W. Watson in the Tenth Annual Scholastic Art Awards, a National High School Competition*

IT HAS been my privilege for a number of years to serve on the Scholastic Awards Jury which meets at Carnegie Institute in Pittsburgh every March; an adventure full of excitement, for this competition is a great prospecting enterprise. It invariably succeeds. It never fails to strike pay dirt and the quality of the metal laid bare has a more brilliant lustre than the finest gold.

Prospecting for art talent offers far greater thrills than the mere search for yellow ore. Gold is gold, but what unknown wealth might be revealed in the unfolding genius of these youthful artists whose talents are for the first time exposed to our needy world! Some day our government will follow the example of a few older nations and provide the opportunity which art genius should have for its proper fruition. We must do this eventually in economic self-defense. In the constantly tightening trade competition among nations, the artist—using the term in its broadest meaning—is becoming a determining factor. Quality, the kind of quality which art—that is, good design—bestows upon manufactured goods, will increasingly guarantee the demand for our national products.

The drawings, paintings, and designs which were displayed in the Carnegie Galleries in April after the close of the competition give more than a hint of a great national resource in the talents of hundreds of students who are represented. How much of this talent will be conserved for the nation? How many of these ambitious boys and girls will have a chance to fulfill their natural destiny? These questions are particularly pertinent today because never before has our country needed genius more urgently and at no time has it been harder for young people to realize their ambitions.

What can be done about it? The Scholastic Art Scholarship Awards give far from a complete answer to this question, but through this channel the art schools of America have made a magnificent beginning by offering scholarships yearly to several students. Sixteen scholarships were made available this year by ten art schools, as follows: Art Institute of Chicago, Carnegie Institute of Technology, Vesper George School of Art, Boston (two scholarships), Columbus School of Art, Pratt Institute, Brooklyn, Cleveland School of Art (five scholarships), California College of Arts and Crafts (two scholarships), Art School of Detroit Society of Arts and Crafts, New York School of Fine and Applied Arts, and Minneapolis School of Art.

Among the several thousands who competed for the Scholastic Awards, two hundred submitted port-

folios in the scholarship contest this year. From these entries, sixteen scholarship winners were chosen. The applicants thus honored are young people of marked ability who would be an asset to any art school.

These art scholarships represent the only nationwide plan to discover talent among our high school students and to open opportunity's door to them. But sometimes they fail to help the most talented. Frequently the winner is unable to accept the award because he cannot pay his living expenses and provide the materials for study. There seems to be no remedy for that problem at present.

Every year some outstanding genius—we really mean genius—appears among the contestants in Scholastic Awards. Sometimes there are several. This year the work of Joseph Gualtieri of the Norwich, Connecticut, Free Academy bore unmistakable evidence of a most unusual talent. Gualtieri was awarded the scholarship offered by the Art Institute of Chicago. It seems that the young man had also submitted work in a scholarship competition at the Art Students League in New York. He won this scholarship, too. We shall watch the progress of Gualtieri with keen interest and shall expect him to accomplish great things in the future.

In addition to the scholarships, there are a great many cash prizes offered for the best work in Drawing, Painting, Design, Advertising Art, Textile Decoration, Jewelry, Art Metal, Ceramics, Sculpture and Mechanical Drawing.

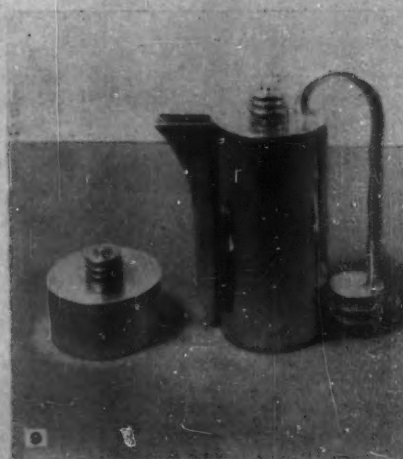
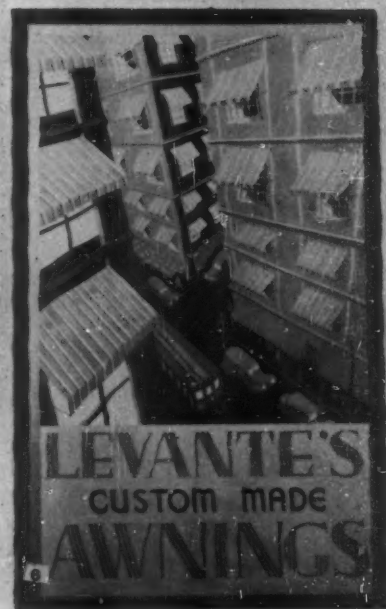
Art is but one division of Scholastic Awards. There are the Creative Music and Literature divisions. The latter includes Short Story, Poetry, Essay, Radio Play, Autobiographical Sketch, Literary Article, Humor, Book Review, Historical Article and Current Events.

On the opposite page we reproduce a few of the outstanding pieces entered in Scholastic Awards. Anyone desiring a complete report of the contest will find it in the May 1st number of *Scholastic*, 250 East Forty-third Street, New York.

★ ★ ★

*Scholastic Awards are conducted annually by SCHOLASTIC, The American High School Weekly. This magazine, written expressly for high-school pupils, originated in Pittsburgh but soon outgrowing its local bounds, it sought and gained a national readership. By fostering, single-handed, this presentation of student art, it has come to be the proving ground for the artistic spirit of American youth. When the American Renaissance comes, Maurice Robinson, its Editor, can take deep satisfaction from the knowledge that his editorial voice and vision were compelling forces in bringing it to life.*





# A FEW PRIZE-WINNING ENTRIES IN THE 1937 SCHOLASTIC AWARDS ART COMPETITION

Selected from about a thousand examples of high school students' art work placed on exhibition in the galleries of Carnegie Institute after the close of the competition.

(1) Sculpture by Peter John Lupori, Dormont, Pa. (2) Oil Painting by Willard Wilbur, Norwich, Conn. (3) Colored Ink Drawing by Francis Danovich, Detroit. (4) Color Blockprint by Jesse Sifuentes, Beaumont, Texas. (5) Pencil Drawing by Joseph Gualtieri, Norwich, Conn. (6) Advertising Design by Herbert Beck, Pittsburgh. (7) Textile Design by Helen L. Mamouljian, New York. (8) Ink Drawing by Walter Sanders, Oakmont, Pa. (9) Metal-Craft by Richard Dion, Minneapolis.

# Stuart Campbell

## talks about Advertising Design



★

*Here is Mr. Campbell in an hilarious mood — as he posed for a series of cigarette advertisements while his firm was handling the Spud account.*

*Stuart Campbell is one of the most prominent men in advertising circles. His varied experience as art director and his activity in promoting high standards in the profession give authority to whatever he has to say.*

*Mr. Campbell studied at the School of Industrial Art, Philadelphia. He was on the staff of the Philadelphia North American for five years, 1911-1916. From 1916 to 1924, with N. W. Ayer & Son, in Philadelphia. Art Director in charge of such advertising as 1847 Rogers Bros., Vanity Fair Underwear, Armand Face Powder, Houbigant Perfumes, Orinoka Draperies, Scranton Lace, Gulden's Mustard, etc. 1925, Art Director of R. H. Macy & Co. Inc., New York. 1927, Art Director of Ray D. Lillibridge Incorporated. Was President of the Art Directors Club, New York, 1930. Elected Vice-President of Kenyon & Eckhardt Inc., January 1930.*

**T**HERE ARE undoubtedly more students interested in advertising design today than in any other art profession. We have asked Mr. Stuart Campbell to talk to these young men and women and tell them things they ought to know about the market for art work and the kind of training needed to prepare them for the varied opportunities in advertising.

"I am very glad indeed," said Mr. Campbell, "to talk to artists and students about advertising design. Artists sometimes have the feeling that the art director is a high-hat sort with no real interest in them. They think he is hard to approach and unsympathetic when he is reached. They may be right in some cases but if the real truth were known they would find that the efficient art director is an artist at heart, with an interest in business. They would find that the functioning art director is continually seeking to get a little closer to the artist in order that better advertising can and will be produced.

"The success of an art director, with the responsibility of purchasing thousands of dollars' worth of art, depends upon his knowledge of the art market. Therefore it would be very shortsighted for him to limit his knowledge by refusing to see new work that has been done or to refresh his memory of old work. One of our biggest problems is to see the work of as many artists as possible and, at the same time, take care of the everyday job of making layouts and being an all-round good advertising man."

Asked how he manages to see the work of the large number of artists who daily besiege him Mr. Campbell replied, "When an artist or a representative

calls on the telephone for an appointment or just drops in, my secretary asks him to leave his portfolio. Each day a number of portfolios (sometimes as many as ten) are brought into my office. At the end of the day, or the following morning, I look them over. As long as the artist's name and address is attached, each portfolio speaks for itself—good, bad, or indifferent. The fact that my secretary has absolutely no art training assures me that she will not attempt to pass judgment. Accordingly, I see each and every portfolio at a time when I am not pressed with other impending problems. It is very seldom that it is necessary to keep a portfolio longer than overnight, except when advisable to show the work to others in the organization.

"If, in my judgment, the work seems hopeless, it is a very simple matter to lay it aside and give my attention to that work which warrants it. In many cases when it seems advisable to discuss the work, an appointment is made to see the artist, or his representative. It has been by means of this procedure that I have had the fortune of making a number of 'finds' in the way of new artists or old artists with a new manner of working."

Mr. Campbell stated that the market for advertising designers can be divided into two different sections. *First:* there are jobs in advertising agency art departments calling for artists to design or lay out advertisements. "The qualifications for artists to fill such jobs are that they should have good composition sense, good color sense, good common sense, be good draughtsmen and, I might say, should have lots of perseverance. It might surprise you to know that there really are not very many graduates from commercial art schools that meet these specifications. Perhaps some are good draughtsmen but frankly there are not very many who have a sufficiently rounded-out training to fill the market needs. We have been quite fortunate, in our agency, to have secured from art schools, graduates who have fitted in perfectly with the scheme of advertising designing. Partly through their aptitude and interest and, I imagine mostly their former training, they have worked their way up to important positions in our art department.

(Continued on page 27)



# The Prairie Woodcutter

**E**VEN as a boy on a Kansas farm," writes Minna K. Powell, Art Critic, *The Kansas City Star*, "Herschel C. Logan was unconsciously preparing himself for a profession of which he had never heard. Two objects that were indispensable to his happiness then, a pocket knife and a piece of wood, are now the main essentials of his art, for Logan is distinguished among Midwestern artists for the force and vitality of his woodcuts.

"His themes are chiefly to be found along Kansas roadsides, blazing sunlight effects in summer, falling snow and drifted farmsteads in winter. Such celebrated artists as Herbert Johnson of the *Saturday Evening Post* and J. N. Darling of Des Moines have remarked upon the dazzling brilliancy of the Kansas artist's highlights and the vigorous massing of his blacks. The boldness of his splashes of light and shadow appealed strongly to Johnson while to 'Ding' the mellow atmosphere of a Kansas wheat field was a delightful surprise because 'so many woodcuts have a hard and cold look.'

"The full, round harvest moon shining on Kansas fields has taught Logan something, too. There is a liquid quality in his moonlight, little lakes and puddles of it resting on wheat shocks, roofs, little plateaus and banks of ground and burnishing trees and stacks and hay barns.

"Herschel Logan never heard of woodcuts until after he became employed in the art department of a Wichita printing establishment. He had spent a year in the Chicago Academy of Fine Arts, taking all the drawing he could get in the day classes and studying by correspondence at night. He was an eager student of design also.

"He had been engaged for some time in making designs for the Wichita firm when one day a customer mentioned something about woodcuts. As soon as the customer had departed, the young artist asked the head of his department what a woodcut was: he liked the sound of the word. The director suggested that he go talk to Mr. C. A. Seward, who was even then one of the foremost print makers in Kansas. That very evening he went to see Mr. Seward and learned for the first time something about the making of woodcuts. The next day the young artist could hardly wait until closing time when he could set out to find a piece of cherry wood. Putting a fine edge on his pocket knife, he made his first woodcut.

"He knows now that the block was not a perfect



## THE WOODCUTS OF HERSCHEL C. LOGAN

performance by any means, but nothing he had ever done before had given him such satisfaction nor taught him so much. Cutting that block was like finding the key to a locked door. Instantly, the young artist knew that the woodcut was to be his medium.

"The next evening he made another cut and has made so many since that he has become a master of his medium. He loves working in wood as Timothy Cole did, and this famous wood engraver had his whole-hearted admiration.

"Becoming fascinated with this new method of expression, young Logan set himself to the task of creating new values in the use of highlights and massed shadows. He saw subtle values, too, and a scale of nuances so fine that he wondered if he ever would have the skill to recreate them.

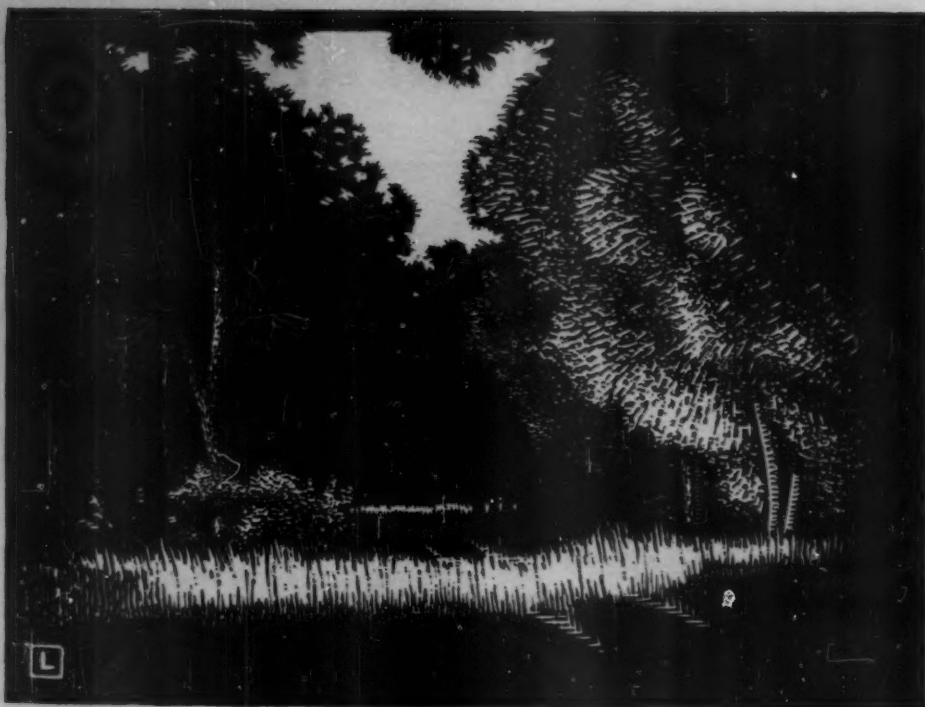
"He learned that cherry wood was not what he needed for his work; what he required was side wood maple. There were better tools than a pocket knife, too. What delight to cut the side maple with a proper graver's tool!

"Whenever he was puzzled about his values, his tree shapes, densities, the curve of a hill or the treatment of a flat plain, he went straight to nature. For him, nature was to be found in the Kansas landscape. It is still. He has always been able to find beauty in common things. Born in Magnolia, Mo., reared from early childhood on a farm near Winfield, Kana., he was surrounded by common things and found them beautiful. He finished high school in Winfield before going to the Art Academy in Chicago.

"By that time he knew he must draw. He had always loved to whittle and make things out of wood. Later, he made ship models. Now, all the time he can spare, he devotes to his woodcuts, changing his medium only rarely for linoleum or rubber.

"Mr. Logan has received many medals, ribbons and other honors for his prints which have been exhibited in most of the important American shows. He is one of the charter members of the Prairie Print Makers and by invitation became an active member in the Print Makers Society of California. His art activity has been centered in the Middle West where he is frequently referred to as 'The Prairie Woodcutter.'

We take pleasure in presenting this portfolio of prints by "The Prairie Woodcutter" in the hope that students will find here incentive to experiment with this fascinating and instructive medium, the woodcut.



SUNLIGHT THROUGH THE TREES

HERSCHEL C. LOGAN

The vigorous massing of blacks is always a valuable element in any picture and is one of the stumbling blocks in the path of most men who are trained in pen and ink. They think in terms of line and not in masses. Mr. Logan's use of masses is bold and effective... His work shows a real grasp of the possibilities of the lovely rich woodcut blacks, than which no printed black is more luscious and effective. — Herbert Johnson, "Saturday Evening Post."

Through technical means of a great soberness, Mr. Logan makes us feel all the poetry which comes out from the simplest motives. A farm yard, a village blacksmith shop, or yet the most ordinary of country house when the sun lights things in a certain way. It is this fugitive poetry which comes from a play of shadow and light that Mr. Logan excels in giving out under the tool or xylograph, the least object becomes idealized and wraps itself of a glory and of a meaning unexpected. — Clement Morvoi, Paris.



MORNING SUNLIGHT

HERSCHEL C. LOGAN



There is a mystery and a fascination about the woodcut which can only be understood by one who has cut a block or at least has watched another artist at work. Imagine the smooth, un-cut surface of a maple block lying on the bench before Logan. If that block were inked and an impression taken, the print would be a solid black rectangle. Out of that black void the artist gradually brings forth pattern, values, form, the appearance of nature, the essence of life itself. The imagination, the creative genius of man has transformed that static square of black into something that stirs our emotions and fills us with delight.

Logan's woodcuts should open the eyes of students who think they must go far afield to find inspiring subject matter. They remind us that beauty resides almost everywhere and in unexpected places. It merely awaits the sensitive sight of the real artist.



THE FIRST SNOW

HERSCHEL C. LOGAN



HARTLEY'S ELEVATOR

HERSCHEL C. LOGAN

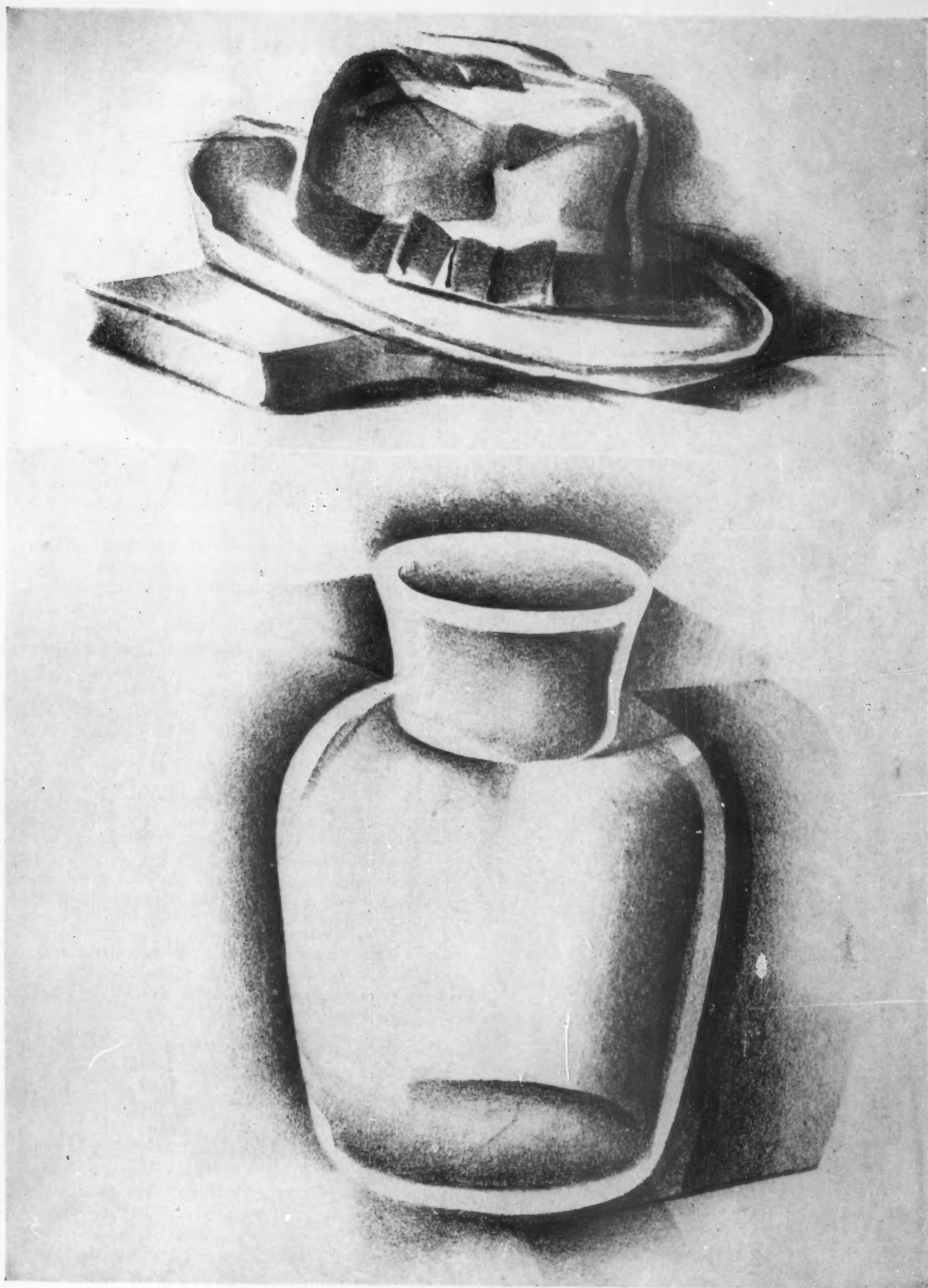


THE WEAVER

HERSCHEL C. LOGAN

*This striking woodcut exemplifies the power of Logan's composition and the vigor of his technic. Logan isn't clever: he is honest, sincere and direct. He knows just what he wants to say and he says it in a forthright manner. We reproduce "The Weaver" at exact size of the original print so that the student can see the precise character of the cutting. "Morning Sunlight" and "Hartley's Elevator" are also shown at exact size. The other reproductions have been reduced.*





SQUARE STICK CRAYON DRAWINGS

*For comment see pages 22 and 23*

# Technical Tricks from Artists' Studios

## "Square Stick" Crayon Work

by ARTHUR L. GUPTILL

"SPEED, speed, speed!" That is the cry today. Artists, teachers and students alike are interested in media and methods which lend themselves to quick interpretations.

Almost as emphatic as the cry for speed is the demand for novelty—for something "unique," "different," or "up-to-date."

If you are interested in speed or in obtaining results a little out of the ordinary, I believe you will find the accompanying suggestions well worth investigation. The sketches were certainly quick—they averaged about a minute each. Some of them are at least to a degree novel, and the same method makes possible innumerable effects of the greatest diversity.

Here is the trick, for trick it is:

Secure one of the new "square sticks" which has come onto the market during recent years. It must be smooth on sides and corners. If the stick is varnished, sandpaper the varnish from the corners (long edges). As to its use, here are some simple rules. Break them as you please.

1. Due to the generous size of the sticks, drawings are usually made at rather large scale, so your paper must not be small.

2. As considerable pressure is required, make certain that your paper is firmly and smoothly supported on a board of ample size. The board should be free to turn.

3. Lay the stick on its side on your paper. (I usually like it, for convenience, at an angle of about 45° with the edge of the paper, the left end pointing from me.)

4. Turn the crayon up so it rests on one of its long corners (edges) instead of on its flat side.

5. Grasp it firmly at the left end with the tips of fingers and thumb.

6. Now practice making strokes with the crayon corner (edge) until you can produce them, each uniformly graded from a very sharp, dark (left) edge (at the end of the crayon where the pressure is greatest) to nothing towards the other end of the crayon (where there is little or no pressure). It is by no means necessary to have the entire length of the crayon come in contact with the paper. The width of the stroke is optional and with practice can be controlled.





7. As a properly graded stroke is the key to success, practice *must be continued* until the knack is acquired of producing in single strokes such even grades as the accompanying sketches exhibit. Sometimes this takes but a few minutes; again, hours are required.

8. The rest is easy! Draw! Try various ways of applying your strokes. Darken (grade) them from the outside against some of the shapes to be portrayed, shading the background up against the shapes. (See the flower petals.) Also grade or shape some forms from within. Again, combine the two methods, always developing dark against light and light against dark.

9. Try to draw very directly, with no erasure. Turn your paper as often and as much as is necessary. At times you may want it wrong end up. If your first attempt is not right, do not erase but throw it away and do another.

As to paper, I like tracing paper for such work, using it in pad form. Many other papers are suitable. One advantage of tracing paper is that if a drawing proves a failure, one can lay another sheet over it and, using the faulty drawing as a guide, do a second. Or he can lay out the proportions of his subject matter on one sheet, making any needed corrections, after which he can proceed with his final drawing on a second sheet laid over the first. He can thus get an accurate yet spontaneous effect. Occasionally several drawings are made on successive layers of tracing paper, each being an improvement on the previous one.

Though the square sticks most commonly used are black, brown and sanguine, they are also available in all colors and various materials such as graphite, carbon and wax. The softer ones require "fixing."

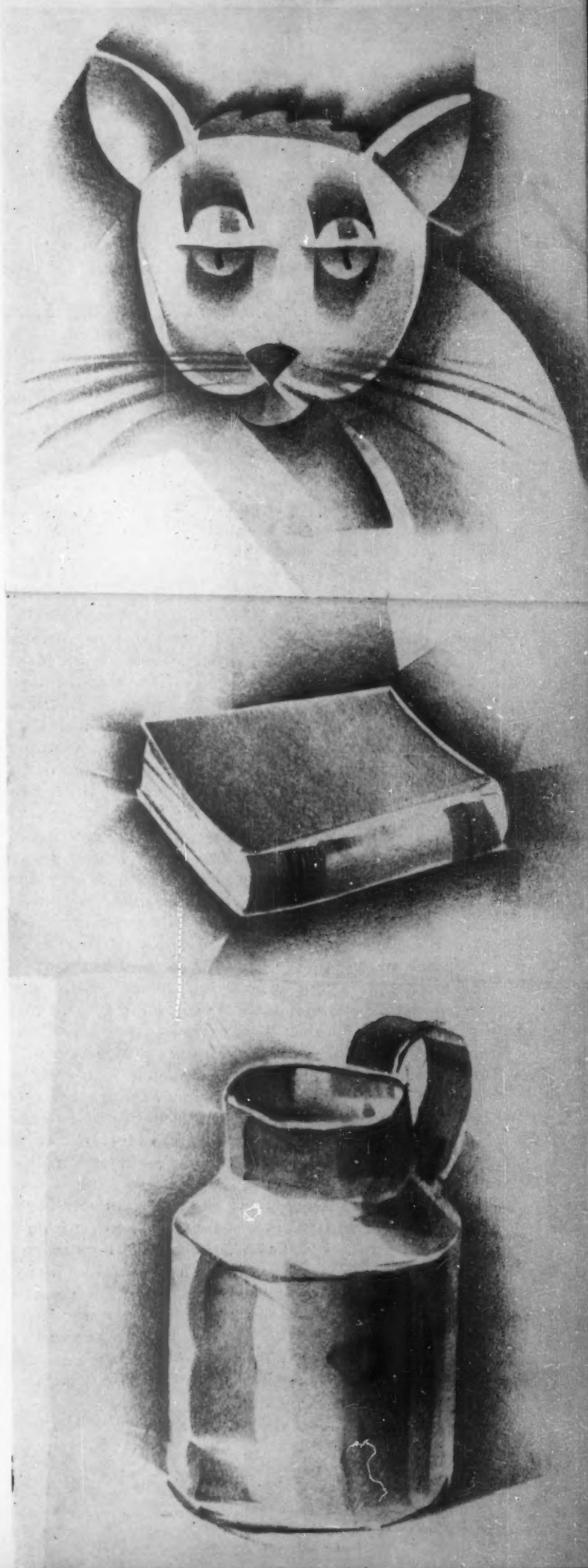
As the edges wear, sticks may be squared up by rubbing them on sandpaper. Sticks may also be broken to different lengths, as convenient. Small details are sometimes added with strokes made with the ends of the stick.

In decorative work, an edge of a stick is often notched so that a single stroke gives several lines. The accompanying clam shell indication was done in scarcely more than a second, two strokes only being drawn. Lights left by notches are plainly evident. Quick lettering can also be done with notched sticks. In short, their uses are numerous. Experiment!

*While the drawings on these pages are of very simple subjects, and were dashed off in a few moments, the same general treatment can be adapted to far more difficult subjects or to work where greater finish is desired.*

*Similar effects are often developed by means of air brush work and other forms of spray, spatter, tone "patted on" as with cloth, sponge or cotton swab, etc.*

*Mr. Guptill will demonstrate some of these possibilities in an early issue.*



# Let's Go Sketching

Second in a Series on Outdoor Sketching by Ernest W. Watson

**B**ARNS and more barns: why so many barns? Winslow Homer is said to have declared that one could learn to paint with only a derby hat as a model. So we might say that the artist who can make something lovely out of an old barn has gone far toward a mastery of his art.

As a matter of fact those ancient, weathered farm buildings that dot the Berkshire landscape have an appealing kind of beauty. No one ever intended them to be beautiful: they were put there merely to shelter cattle and to keep the hay dry. Yet they usually are more graceful than the homes of their owners.

The barn we chose last month was quite an attractive structure. It was good in proportion and form. A rather well-designed cupola nestled cozily on the sagging ridge. The sun did its part too, playing a pattern of light and shadow upon the gray boards. It was picturesque, an *easy* subject.

We don't always find such ready-made pictures. We usually need to lean heavily on our imagination. We must invent ways to improve upon the composition or lighting. We may need to bring in other details. Experience teaches us how the scene would look under different conditions. We visualize some of those effects added to or modifying its present aspect. For example, in sketching the rather uninteresting barn shown on the opposite page we imagine how it would appear if the sun were in a different position, if the farmer should patch the gray boards with new lumber or shingles, if the tin roof were older and wavy, if there were some bushes or a tree growing in the foreground, if a hay wagon were wheeled out in front, if a low cloud should cast a shadow over one end of the building, leaving the other end well lighted. Such experiments are illustrated in the sketches and "doctored" photographs.

While suggesting the need for creative imagination in *picture making* it is important to remind the student that he ought not always to be engaged in picture making. There is a difference between a sketch and a picture. We think of the picture as carefully composed, a studied result. A sketch is usually—though not always—a record of fact or of impressions received on the spot. It is often thought of as a note or collection of notes; information to be stored away in the memory or in the sketch book—in both, really—for future use in picture making. The student will need to make a great many sketches of nature and objects just as he happens to see them, without thought of composition, setting down his impressions with exactitude as a matter of exercise. But along with that kind of study he certainly should be learning to use his imagination. The study of composition and representation should proceed simultaneously.

The exercise in composition suggested on page 26 is offered for students' practice on a rainy day when it is impossible to work outdoors.

We have spoken of the sketch that is made either

for the sole purpose of study or for the sake of record, to be used in future picture making. But many sketches go beyond that: are frequently done with no intention of further use, being merely ends in themselves. At such times we freely invent and compose, setting the stage just as does the painter at work in his studio.

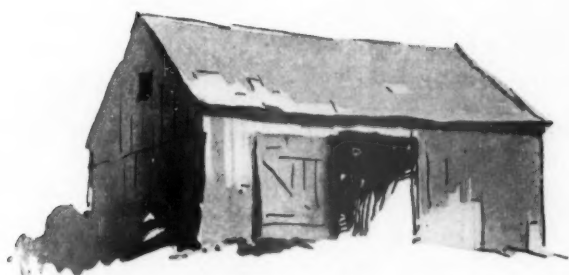
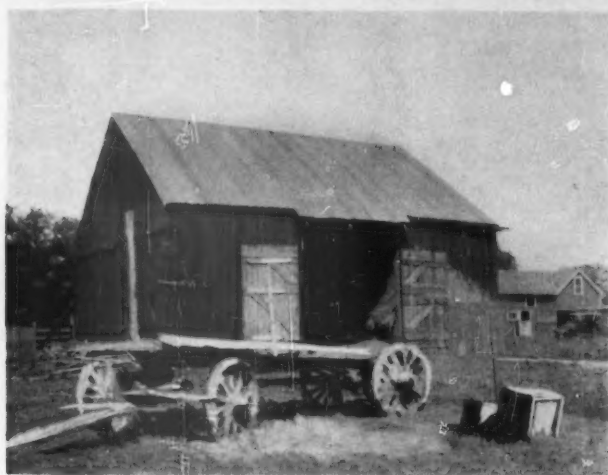
★ ★ ★

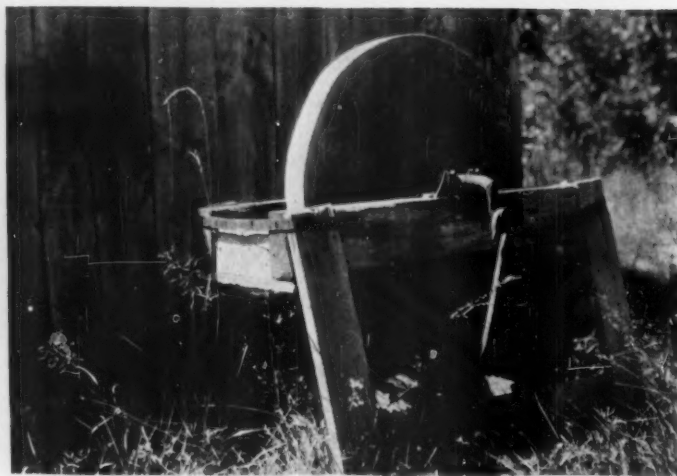
The illustration shown below is a reduced reproduction of the plate which printed the black areas of the two-color frontispiece. It really doesn't belong in an article on sketching but it does illustrate an interesting application of the flat shadow treatment discussed in our preceding lesson. In this drawing, the houses, boats and water are elements in a design, although the pictorial feeling is insistent. Their forms and their arrangement were dictated principally by the requirements of pattern. Note the movement of the darks, rising from the lower right to the upper left and then swinging across to the right again at the top.

This composition started with no very definite plan. It began with the water and the boats, then proceeded up the beach, gradually climbing the hill and mounting the cliff in the distance. The inspiration came from the picturesque English fishing port of Clovelly, but the scene is utterly unlike it. This kind of decorative drawing is excellent composition study for the student of sketching.







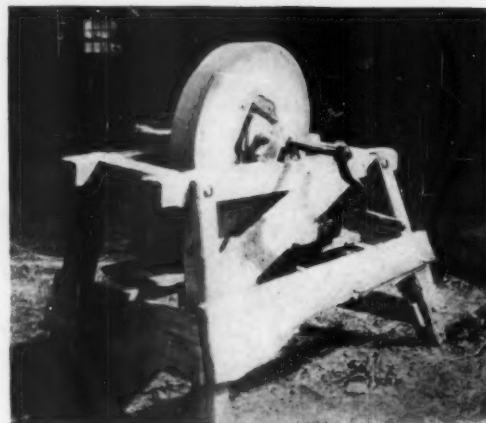


#### INDOOR PRACTICE FOR OUTDOOR SKETCHING

These photographs furnish good subject matter for indoor practice in sketching and composition. Pencil, pen, wash or any medium.

#### SUGGESTIONS

- ★ How stunning the white horse would look standing in the dark doorway!
- ★ Or the light grindstone set in the near foreground so it bulks up large against the doorway.
- ★ The dark grindstone would be better silhouetted against the sunlit side of the shed—in the foreground so it would be a large note of interest.
- ★ The rear end of a hay wagon projecting from the door would be interesting.
- ★ Can you think of other ways to "set the stage"?





"On the other hand, I have had hundreds of students and graduates come to me with their portfolios seeking jobs. In most cases it was terribly disheartening. Some had not even learned that their portfolios were an expression of themselves; that broken and thumb printed pieces of cardboard meant that they were careless. They didn't realize that a careless person is an encumbrance in an advertising agency. To be perfectly honest, the art market is being cluttered up with applicants of this nature and, even though I realize that some students are hopeless, nevertheless I feel that teachers and supervisors and directors can do a great deal to turn out better material.

"Second: there are the commissions which call for free lance artists who are specialists in their particular field to do finished drawings and paintings. Included in this field are lettering, figure drawing, interior and furniture drawing, fashion drawing and general illustration work. Very rarely do students fresh from school have sufficient training and experience to place their work immediately on the market. Here again, the art schools have great responsibilities in seeing that students are developed along the lines for which they are best fitted. To see that they do not go out of school in bewilderment, to learn, only too soon, that it's a hard world if they are not properly equipped."

Mr. Campbell has a very definite idea as to the qualifications for the student desiring to enter agency art departments.

"First, he should be trained to be a willing and competent office boy. This may sound silly but you would be astounded to know that if a youngster makes a good office boy and if he has had other training he will usually make good. It has always been a difficult task to explain to students, just out of school, who apply for jobs, that they will naturally have to start at the bottom—or in other words start as office boys. For some reason or other most students get the impression that when they graduate, they are all set to take jobs as competent artists and start making real money. Teachers should gently break the news to students before they get out of school that, when they graduate, they are then ready to start their apprenticeship somewhere and learn the real practical phases of advertising design.

"Of course a sound knowledge of lettering and a fair amount of facility for doing sketch lettering are necessary for layout work. A knowledge of what type is, how it is set up for printing and a familiarity with names of at least some of the type faces is very valuable.

"A knowledge of color—and, more important, a good color sense—is of great value, not only for laying out advertisements but also for designing booklets, brochures, direct-mail literature, billboards, etc.

"A knowledge of the construction of the figure and a great deal of practice in figure drawing is very essential. In laying out an advertisement which calls for a picture containing figures, these should at least be suggested intelligently.

"An instinctive feeling for design is quite necessary for layout work. Some students have this and others haven't—but teachers can do a great deal to develop

this sense by surrounding students with good design.

"We must not overlook the fact that a knowledge of what interests people is very important to any man employed in advertising. This is a subject that students do not expect to get in school, but they should train themselves to study people and their reactions. They should learn not only how people react but also why they react in such a manner. One can readily realize how valuable this knowledge would be in laying out advertising literature."

Mr. Campbell stresses the value of accuracy and advises the student at the outset to realize how essential it is to learn to do a job exactly according to specifications. "When a commercial job is called for in a specific size it means just that. For instance, the page size of the *Saturday Evening Post* is  $9\frac{3}{8}$ " x  $12\frac{1}{2}$ ". If I should lay out an advertisement  $9\frac{1}{2}$ " x  $12\frac{1}{4}$ " it just would not fit into the *Post*. I have had some youngsters do a simple rectangular border. Imagine my surprise when I checked up and found that the sides were not square and the lines were not of equal thickness."

Up to this point Mr. Campbell has been talking directly to students. Asked if he would say something to teachers to guide them in the training of their students of advertising design he said, "Perhaps I could do no better than to repeat what I said at a meeting of teachers held under the auspices of the Federated Council on Art Education in New York.

"The training required by students planning to enter the freelance or some specialized field of advertising designing naturally depends upon the particular field selected. For instance, if a student is planning to do fashion drawings for advertising he would naturally have to draw the figure exceptionally well, would be required to have a good knowledge of smart clothing and smart people and would, of course, have to have exceptionally good taste.

"Study the reactions of each student and find a way into his consciousness. In other words, do not be dogmatic. Realize that some respond to one approach and others to another.

"Keep him away from self-consciousness and self-condemnation. Self-consciousness stifles thinking and expression.

"Teach students to try to do what they start out to do even if they have to do it over a hundred times.

"Teach facility of expression through constant practice. Have students make hundreds of sketches on a tissue pad rather than have them work on a beautiful sheet of paper too soon. A beautiful sheet of paper many times looks formidable and stifles free expression.

"Teach them to draw a line mentally between the æsthetic and the practical. This is especially advisable with beginners who are generally confused in their minds as to how to approach the problem of learning. When a student is being taught the simple mechanical process of drawing a cube, or a cone, or a figure, he should be taught to eliminate from his mind, for the time being, any thoughts about the æsthetic. And, likewise, when he is learning such subtle things as composition and color and expression, the mechanical should be entirely eliminated

(Continued on page 35)

# B O O K S

Comment on Books, New and Old, Recommended for the Art Student's Library

## THE PRINT COLLECTOR'S QUARTERLY

Kansas City, Missouri. \$3.50 a year

Print lovers who have followed the *Quarterly* through the many years of its life both here and in England will be glad to learn that publication has been resumed, the editorship having changed to American hands again.

"Once before," writes Campbell Dodgson in the introduction to the February number, "the magazine has risked a trans-Atlantic voyage. It does so again under favorable auspices." Alfred Fowler, who succeeds Mr. Dodgson as editor, carries on the tradition of this fine publication, and imparts to it the same grace of design, wisdom in selection of articles, and pricelessness for print study to which past subscribers have always been accustomed. The first number, needless to say, is rich in content, with reproductions of the work of Arthur Heintzelman and many other contemporary printers, and an article by Stow Wengenroth, who shows prints by Goya, Forain, Daumier, and others, as illustrations for his important article on lithography.

★ ★ ★

## HERITAGE CLUB BOOKS

The Heritage Club

551 Fifth Avenue, New York

Here is something that we want our readers to know about. We have inspected the first twelve volumes offered by the Club in their First Series for a \$27 yearly subscription, an unheard-of low price for such fine books as these. The first book, which you will receive in June if you are one of the lucky Charter subscribers, is Walt Whitman's *Leaves of Grass*, illustrated by Rockwell Kent with 120 drawings. The second book that will appear is *Green Mansions*, by W. H. Hudson, illustrated by Miguel Covarrubias. Señor Covarrubias, native of Mexico, has made eight full-page illustrations in water colors. *The Tragedy of Romeo and Juliet* has fourteen medieval illustrations, eight in full color, by Sylvain Sauvage. The Heritage Club edition of Mark Twain's *Tom Sawyer* has eight oil paintings in full color by Norman Rockwell, as well as thirty-six of his delightful charcoal drawings. Irving Stone's *Lust for Life* contains among its 508 pages about Vincent Van Gogh, more than 150 illustrations by this famous artist. Charles Dickens is admirably rep-

resented in the series with both *David Copperfield* and *The Pickwick Papers*. Scattered through the 764 pages of *The Pickwick Papers* are 57 pen drawings and eight full-page color drawings by Gordon Ross. John Austen has drawn 64



Drawing for *David Copperfield*  
by John Austen

amusing black and white illustrations and eight in full color for the 832-page edition of *The History of David Copperfield*. Valenti Angelo has illustrated and decorated the Club's edition of *The Song of Songs which is Solomon's*, and it is bound in full red leather. A. E. Housman's *A Shropshire Lad* has more than thirty illustrations in full color by Edward A. Wilson. *The Compleat Angler* by Izaak Walton, illustrated by Robert Ball, who really draws fish, has all the charm of Walton's own period. *The Story of Manon Lescaut* by the Abbé Prevost relates the amorous and humorous adventures of Manon, and is illustrated in true French style by Pierre Brissaud, the popular Parisian artist. *The Scarlet Letter*, by Nathaniel Hawthorne, is designed and illustrated by W. A. Dwiggins.

This will conclude the first series of The Heritage Club, and we wish it every success. It was high time that fine books printed on rag papers, designed and printed by our best typographers, illustrated by the best illustrators of today, and with sturdy bindings, were made available to those of us who cannot pay fancy prices.

## FIVE PAMPHLETS ON CHOOSING AN ART CAREER

National Association for Art Education

745 Fifth Avenue, New York

In 1935 the Federated Council on Art Education made a series of studies of occupations requiring some knowledge of art; the association published the results in four pamphlets: *Fashion Illustration* (25c), *Costume Design* (40c), *Designing Dress Accessories* (40c), and *Textile Design* (40c). Another—*Choosing a Life Career in the Design Arts* (50c)—is a report of a conference held by the Federated Council to discuss architecture, interior decoration, advertising design and industrial design.

The first four titles are practical handbooks designed to show cross sections of the various branches of the design field—what the opportunities are, how much one can expect to earn, what the market is, and other vital questions that come up during consideration of one of these fields for a profession. An important feature of these fine pamphlets is the list in each of professional and trade schools that offer good, sound training in each of the subjects.

These publications will be particularly valuable to teachers who are faced with the responsibility of advising students about their careers.

★ ★ ★

## COMPOSITION AND RENDERING

A. Thornton Bishop

[John Wiley & Sons, \$2.75]

Since its publication, this volume has made an enviable place for itself. Particularly useful, in this reviewer's opinion, are the first three parts, with their many splendid pencil illustrations. Part I clearly presents certain theories and principles of composition, amply illustrated with varied subject matter. Part II draws definite comparisons between good and bad composition, with special reference to architectural subjects. Part III is practically a complete textbook on the use of the lead pencil in architectural sketching and rendering. In fact the author has managed to compress within this one volume, selling at a modest price, a surprising amount of excellent material arranged for easy perusal and rapid assimilation.





## ROCKWELL KENT again!

A few specimens from **LATER BOOKPLATES & MARKS OF ROCKWELL KENT**

★ ★ ★ ★ ★ Made and Published by Pynson Printers of New York during May, 1937

**O**NCE more the inimitable work of Rockwell Kent is being offered to the public in a collection of one hundred and ten bookplates, initials and marks. These jewel-like designs are printed in two colors on one side of an all-rag imported paper and are bound in a manner which does credit to the craftsmanship of the publishers. The artist has written a preface and has signed each one of the twelve hundred and fifty numbered copies.

There are so few really beautiful books with fine designs published these days that the appearance of a book like this deserves special praise from all lovers of the book arts. As to Kent's drawings, his admirers—and the number is legion—joyously welcome whatever new material comes from his inspired pen or gravure. In these bookplates this artist's genius in harmonizing pictorial matter with decorative lettering is once more demonstrated.



ILLUSTRATION FOR "COMEDY OF ERRORS" BY ROCKWELL KENT

*One of forty illustrations drawn especially for the Shakespeare volume of Rockwell Kent*



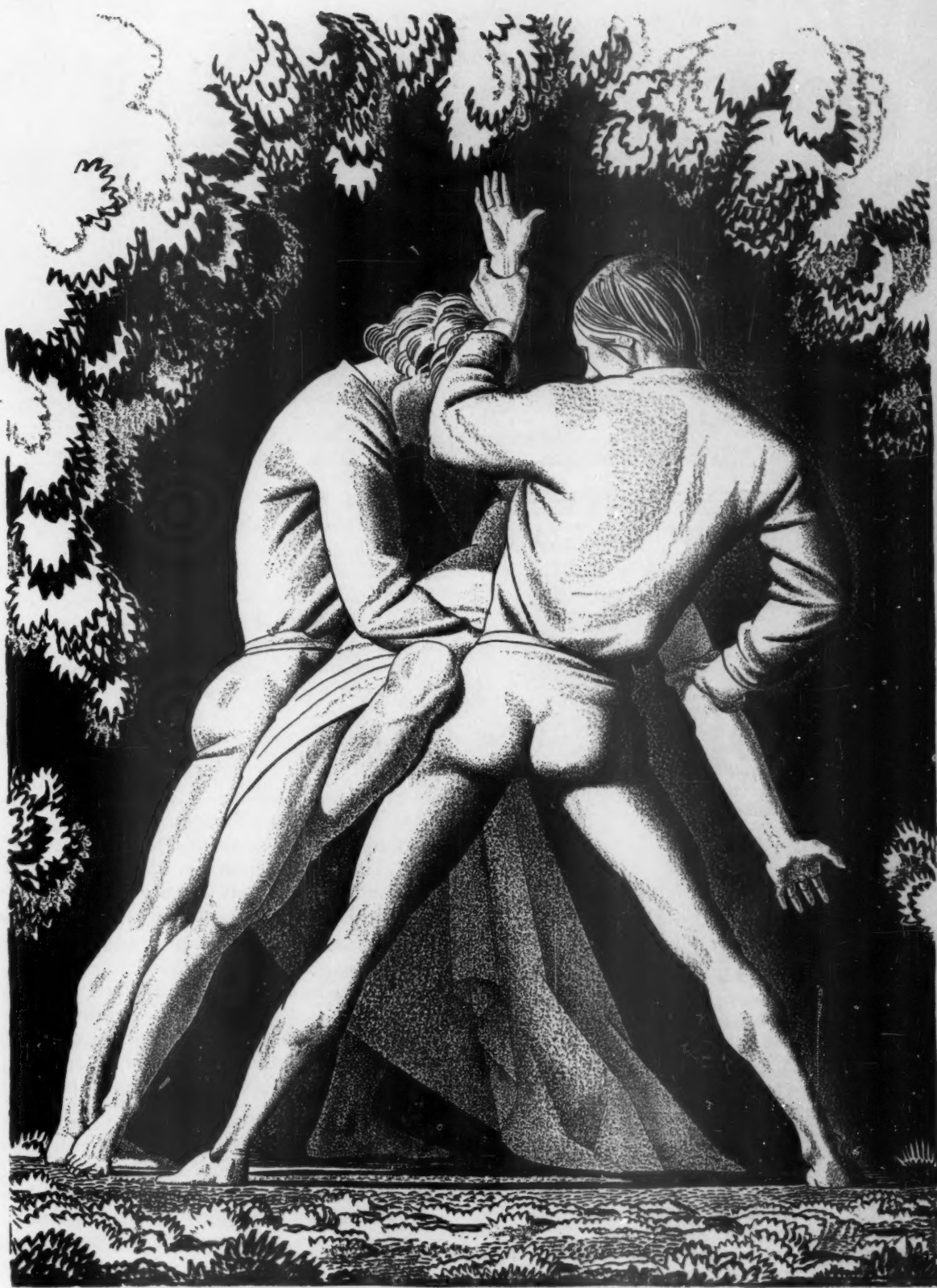


ILLUSTRATION FOR "TITUS ANDRONICUS" BY ROCKWELL KENT

*One of forty illustrations drawn especially for the Shakespeare volume of Rockwell Kent*

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WATER  
DRY DOCK**

by

**GEORGE  
ELMER  
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*Browne's canvases are charged with dramatic significance. They often possess a feeling of crisis, sky, earth and water conspiring to give complete expression to the artist's intention.*



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To the art of fine color making Weber adds the certainty of laboratory control. Pure, permanent, maximum in color strength, Weber colors offer the finest selected pigments ground in especially cleansed and purified oils, vehicles and mediums. More than eighty years of color grinding experience enter into each tube of color.

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105 Pine Street 1710 Chestnut St. 227 Park Avenue  
**DEALERS EVERYWHERE**

**GEORGE ELMER BROWNE** *continued from page 8*

the sky which is the background for the trees will play the major part in the motive.

Make studies—many of them. Learn to know the forest moods. Become a part of your subject as you paint, and use your sketches as you would a notebook if you were writing an essay. Go about the painting of a woodland theme as you would do if you were painting a harbor scene. Be the woodland clothed in the freshness of springtime, or the lengthening shadows of autumn—paint it with thoughts, and let those thoughts be colorful and tonal.

The days of Summer have come and gone,

A chill creeps through the air,  
While latticed clear against the evening sky,  
The slender branches of the towering trees  
Stand out all gaunt and bare,  
And give a warning that the Winter's nigh.

The forest, silent now and somber,  
Through whose darkened aisles  
No song bird's thrill breaks forth,  
Takes on its golden tints, and umber;  
Nature's smile has ceased at last.

Wintry blasts, from o'er the hilltop,  
Tell us Summer days have passed.

And, there are other kinds of painting—pictures that deal only with color quality, paintings that have only the beauty of color relations, symphonies in gold and silver, tonal creations of beautiful color arrangements, not depending on composition so much as on technique and painting which is the mastery of color harmonies. These may be nocturnes, sunlight, rich in tonality, which have an appeal to the senses in quite another way. The charm of paintings of this character depends wholly on quality. By this I mean color quality—technical in the manner of artistic performance; beauty in skillful rendering as well as in design; idealistic creation which contains artistic expressiveness and which reflects the emotional refinement of the artist.

*"Painting is the expression of ideas in their permanent form. It is the giving of evidence. It is the study of our lives, our environment. The American who is useful as an artist is one who studies his own life and records his experiences."—Robert Henri.*



## ★ The Art Teachers' Summer Vacation ★

by ALFRED G. PELIKAN  
Director of Milwaukee Art Institute

The creative art teacher probably needs, more than any other teacher, the opportunity to broaden his own experience along lines which will enable him to be both teacher and artist. By creative art teacher I mean the teacher whose teaching stimulates creative activity on the part of the student and who also is able to produce creative work of his own. Effective teaching, whether in art or in any other subject, means the ability to organize and present subject matter in such a manner that pupils will be stimulated to activities in which they are interested without undue waste of time or unnecessary floundering.

The teacher who is able to manipulate the tools of his profession intelligently and who is a practitioner as well as a theorist, undoubtedly has a decided advantage over the individual who aims to teach art without more than a reading knowledge of the subject. With the emphasis on so-called creative expres-

(Continued on page 36)

## ★ New Products Announced ★

The American Crayon Co., of Sandusky, Ohio, has announced a new product known as "Payons." The word is a wedding of "Paints" and "Crayons," and it is appropriate, for these are painting crayons used somewhat in the manner of the so-called "water color" pencils.

Payons may be employed dry, like ordinary crayons, or may be first applied dry and then dissolved and distributed by means of water and a brush. For straight water color work, shavings or scrapings from the stick can be dissolved in water, or the color can be taken directly from the stick with a wet brush, as from a water color cake.

★

F. Weber Co., of Philadelphia, featured a somewhat similar product, at least so far as method of application is concerned, at the recent convention of the Eastern Arts Association. It is known as "Aqua Pastel." "Water Color" pencils, by the way, seem as popular as ever. We understand that practically all the companies—Staedtler, Eberhard Faber, Dixon, Koh-I-Noor, A. W. Faber, Swan, Eagle, American, Norma, etc.—have them.

★

Workers in the crafts will be interested, we believe, in another new material. We refer to the Burgess Modeling Sheets. These are of cellulose and permit innumerable results very similar to those obtainable in tooled leather. In fact, the medium can be wet and worked almost like leather, using the very same tools. It is said to be economical, too. Completed work can be finished in many ways with varnish, lacquer, paint and oil. For further information, write to the Burgess Battery Co., Arts and Crafts Division, 111 W. Monroe Street, Chicago.

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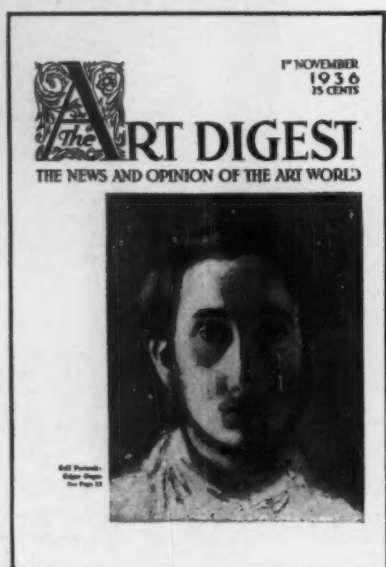
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● Perfection is attained by slow degrees; she requires the hand of time. —Voltaire

STUART CAMPBELL *continued from page 27*

from his mind. If these two things are taught in this way, it will be no time before the æsthetic and the mechanical will automatically merge.

"Teach students the value of self-analysis. Teach them to place their efforts, in a sense, on a dissecting table and to perform an analysis in a purely impersonal way. Teach them to face facts so that they can criticize their own efforts and improve upon them.

"Teach students not just to glance around them and get impressions—but to study the reasons for such impressions. As an example: a face has a certain character which is caused by a particular size and shape of nose, a particular size and shape of forehead, ears, chin, etc. This should be carefully observed, studied and recorded.

"Teach students to come in contact with that which they expect to portray—whether it be smart people or the slums.

"Teach them to be real students by being students yourselves. Perhaps this will convince them that it is a long and pleasant road—in fact so pleasant that we hope that we will always be privileged to study and learn."

★ ★ ★

Artists must be men of wit, consciously or unconsciously philosophers, read, study, think a great deal of life, be filled with the desire to declare and specify their particular and most personal interest in its manifestations and must invent.—Robert Henri

YOUR FRIEND THE ENGRAVER

*continued from page 12*

all drawings which you send to the engraver for zinc etchings should be done with some black medium. Now there is an exception to this: the engraver's photographic plate is just as sensitive to red as to black, so that a drawing rendered in red ink or crayon is suitable for this purpose.

Turn to the frontispiece and examine the drawing which is reproduced in black and brown. That reproduction is exactly like the original drawing from which two zinc plates were made; one plate printed all the black, the other all the red areas. If you examine the page carefully it will be evident that the effect of half-tones or tints was secured by the artist through lighter pressure of his red pencil. When he bore down hard the pencil was forced into the depressions of the rough illustration board giving solid color areas.

★ ★ ★

If you are studying art and not making compositions, my advice is to begin immediately. You study from the model mainly to get experience. Your composition is the expression of your interests and in making your compositions you apply what you learn when working from the model. Your object in painting from the model is not to become a painter of school studies, but to become a painter of whatever you have to express with figures, portraits, landscapes, street scenes, anything in fact, that interests you.—Robert Henri

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ALFRED G. PELIKAN *continued from page 33*

sion in the teaching of children, the mastery of technic in any medium has been considered by some as non-essential for both student and teacher. While it is true that technic has little or no place in a certain type of work, it is still essential at a time when students themselves recognize the need for such skills and knowledge in problems which cannot be executed without them. A knowledge of drawing and design is essential in art in the same manner that a knowledge of notes, scales, and control of the fingers is essential in music, or the ability to handle tools in the manual arts.

Technic is not an end in itself, but is a means to an end, and is of particular value to the many students who wish to acquire such skill in the graphic or plastic arts as will enable them to express themselves adequately. Technical skill and creative expression may well go hand in hand, one supplementing the other without detracting from either. A study of the work of the great masters of the past indicates that their astonishing technical skill in no way hindered them from producing works of art which today come under the heading “creative expression.”

A knowledge of drawing and design need not prevent even the most talented student from expressing himself creatively. The art teacher frequently becomes so absorbed in educational theories that he fails to do any creative work of his own. There are, however, many teachers who utilize their summer vacations for travel and study and who get a great deal of enjoyment out of painting, sketching, drawing, or doing craft work during their leisure time. Others who have not had the opportunity to get a thorough training in a professional art school or who wish to become more proficient in any of the arts, select a good school or a well-known instructor to supplement their studies of a technical subject in order to experience the joy that comes with the ability to do something well.

No art teacher should ever spend a summer vacation without at least the use of a sketch book and pencil, because growth in art comes by exercising one's faculties by actual participation in the arts. The work in many schools has improved because of the contact with a stimulating art teacher who has taken additional work during her vacation or who has had a thrilling sketching trip in America or abroad. My close contact with many teachers all over the world leads me to believe that those who are most efficient in their teaching are also able to do some type of creative work themselves. Few have had sufficient training or are so talented that they are able to continue to grow without help or inspiration from others. For the majority, some guidance and help is advisable. Hard and narrow courses need not be followed by all because in many instances teachers have met the necessary requirements for a degree and need no longer take courses for credit only. Teachers will get a great deal of enjoyment by trying out new media, new methods, and new technics during the summer. They will find that the habit of doing some actual art work will not only assure growth in one's profession but will enhance the summer's vacation through real recreation.